

# News of Photoplays and Photoplayers

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## Evolution of the Motion Picture

Power, Inventor of the Camera-graph, Tells the Story of Its Progression.

Buffalo Bill to Live His Adventurous Life Again in Essanay Films.—Wounded Knee, Little Big Horn and Other Famous Indian Fights to Be Pictured on the Screens.

To many who attend motion pictures (and who does not), there is much curiosity as to how they are accomplished. It is not enough to know that they are projected from the compartment known as the operator's booth. They want to "see the wheels go round."

Mr. Nicholas Power, the recognized authority on the subject, and a pioneer in the industry, believing that an insight into the details of the business would interest the layman, has this to say:

"Motion picture machines were first patented in 1837. They consisted of objects which, revolving rapidly, simulated motion. They were of little worth."

"In 1850 there was patented an optical instrument comprising a disk or moving shutter movement, which, on revolving, projected objects with the appearance of motion. There were then no films, and translucent glass was used. This was the forerunner of modern machines."

"A bet was made in 1871 by the late Senator Leland Stanford, of California, that a running horse at no time had all four feet off the ground. Edward Muybridge, an Englishman, by way of experiment, placed numerous cameras at intervals about the track, which were snapped by the horse in passing. It proved that the horse always had, when running, one foot on the ground."

"In 1880 Muybridge produced in San Francisco, the Zoopraxiscope, which produced pictures on glass positives on a screen. Later he sought to combine his machine with the Edison Phonograph, then in its infancy."

"Mr. Marey, of the Institute of France, was the first to utilize the continuous film, which was then in a very crude state."

"In 1893 Lumiere produced the 'Cinematograph,' the first machine to project (throw on screen) pictures from a film. Film then had only one hole on each side of each picture. Edison increased this to four on each side and in 1896 produced his Vitaphone. These machines became the models for the greatly improved article of today."

"The improvement since then has been pronounced. My first machine was called the 'Peeposcope.' I kept continually improving it and in 1902 changed the name to 'Cauterograph,' which is known throughout the world."

"This is a very brief review of the evolutionary stages of the motion picture machine, eliminating many of the details. In the near future I shall trace its development through other stages."

Buffalo Bill will again figure as scout and plainsman; again fight in the battles of former days—live his whole adventurous life over again—for the Essanay Film Manufacturing Company, of Chicago. Arrangements have been made to this purpose on an extensive scale by George K. Spoor, President of the Company, and one of the biggest feature productions ever brought out in this country is promised.

As buffalo hunter, as pathfinder and trail blazer, as Indian scout and as a fighter in the battles of Wounded Knee, the Little Big Horn and other historic engagements in the bloody Indian wars of former days, William F. Cody will reenact for the screens, the deeds that won him fame and the sobriquet of "Buffalo Bill." And as supporting members in the scenes in which he will appear as star will be some 5,000 Indians, 3,000 soldiers, and an equipment of cannons, firearms of all kinds, horses, mules, and Indian ponies, and all will be assembled on the exact spots where the original engagements took place.

The films are designed not only to be of interest from the standpoint of the thriller, but of value as an educator both to young and old. The Essanay Company is determined to maintain its place among the leaders in educational lines.

The pictures will be directed and produced by Theodore W. Wharton, one of Essanay's most capable managers. One hundred thousand dollars is represented in the investment.

The pictures will be in six acts, which will comprise 10,000 feet of film. They will be booked by the Col. Wm. F. Cody (Buffalo Bill) Historical Picture Company, and will be shown in the largest theatres on this and the European continent. They will not be handled as a State Rights proposition.

President Spoor is taking more personal interest in the proposed Buffalo Bill views than in any series ever undertaken by his company.

Carl Laemmle, President of the Universal Film Manufacturing Company, has returned to New York enthusiastic in his satisfaction with his first trip to his company's plant at Los Angeles, Cal.

"Well, I think that now we have the greatest producing plant in the world," said Mr. Laemmle when questioned as to his trip. "Note that little word 'now.' It wasn't always the best. I know. I can remember when the reports that reached me were not so very encouraging. But now it has been put in working order as hard for him as before. The plant is clean and nice and affords remarkable facilities for producing films. It is turning out from sixteen to twenty reels a week right now. It surprised me—it really did. It far surpassed what I had expected of it."

Frank V. Beal, formerly head producer with Selig, is busy recruiting a company to take to Tampa, Fla., to make features for the Tampa Film, Inc., of which Harry C. Dorsey is president. These pictures will be released on the Warner's Features programme.

## THE WEIRD FASCINATION OF THE VAMPIRE DANCE REACTS TO SAVE A WRECK

Caught in the Toils of an Adventuress, the Victim Sees in the Terpsichorean Act An Allegorical Picture of His Own Fate

"The Vampire" (Kalem)—Bert French and Miss Alice Eis, two of the world's greatest dancers, are featured in the superb Kalem three-part production, "The Vampire."

The story is woven about the "Vampire Dance," which has been performed with tremendous success by Mr. French and Miss Eis, both here and abroad. As shown in this unusual Kalem feature, these wonderful dancers reach the topmost pinnacle of terpsichorean art.

"The Vampire Dance" is a remarkable exhibition of grace and is utterly unlike any of the dances shown on the stage at the present time. It fascinates and thrills.

It is a watch which contains his mother's picture. With part of the proceeds he purchases a revolver. He has determined to hold up some one returning from the theatre that night. He has several hours to wait. To pass away the time, he decides to witness a performance at one of the music halls. He enters just as the curtain rises upon the playlet in which Bert French and Alice Eis appear in their world-famous "Vampire Dance."

Harold sees a beautiful, woodland scene. An artist appears. Enchanted with the beauty of the spot, he sets his easel and canvas and commences painting. As he paints, a wood-nymph

## A Belasco Staging Picture Plays

A Brother of the Famous David Won to Service of the Screen.

Manager Ince Believes He Has Found the Germ of Genius in His New Recruit and is At Work On the Task of Developing It Into Active Manifestation.

On a recent visit to San Francisco, Mr. Thomas H. Ince, general manager of the New York Motion Picture Corporation, secured a valuable acquisition to the Motion Picture stage. Through a flattering offer he has succeeded in luring from the fold of the legitimate, the clever character actor, Walter Belasco. Manager Ince believes that directors are born and not made. Confidence in

## "THE PARSON" TRAILED TO HIS MOUNTAIN DEN BY THE RELENTLESS RANGER

Lillie Langtry Enacts the Role of a Devoted and Forgiving Wife.—Sandy and Shorty Fall Victims to An Old Maid's Wiles.

"The Counterfeiter's Fate" (Lubin)—Dick Blank, a mountain ranger, is instructed by his chief to go into the mountains to look for counterfeiters. Arriving at the lonely peak called Mt. Oro, he comes in contact with Mary Meadows, a mountain maid. He also meets a notorious character called "The Parson," so named on account of his peculiar and eccentric dress. He, in reality, is the leader of the counterfeiters. The ranger perceives, and after leaving a note for the mountain lass, he departs on the trail of "The Parson." "The Parson" and his henchmen capture him, and an insane lunatic attempts to blow him up with powder, but the

## Baseball Pictures Hot Off the Bat

The Championship Games Almost Simultaneously Repeated for Theatre Patrons

The National Baseball Commission Gives Exclusive Privilege for Reproduction of the Contest On the Diamond On Which the Bases of Every Fan Are Centered.

Through Harry M. Stevens, the National Baseball Commission have awarded the exclusive privilege to take motion pictures of the Championship Baseball Series to be played in New York and Philadelphia, commencing October 7th to the Commercial Motion Picture Company, Inc., New York, and an innovation originally inaugurated by them will be followed in this instance. Motion pictures of the games to be played in New York will be developed and printed the same day and delivered to the theatres in Greater New York in time to be exhibited that same evening. Of the games to be played in Philadelphia, the films will be sent to New York by special train or by high-power motor car, developed and printed the same evening, and distributed to the theatres in Greater New York the following morning, in time to be exhibited at matinees.

This plan of procedure originated with the management of the Commercial Motion Pictures Co., and was carried into effect in the case of the funeral of the late Mayor Gaynor. Motion Pictures of the funeral were taken from the time the procession left City Hall, during the services at Trinity Church, and at the burial at the cemetery. These pictures were exhibited throughout the larger theatres in Greater New York, at 8 o'clock that evening. Mr. Roskam, manager of the picture company, states that he has received no less than thirty-two requests for bookings from subscribers for the baseball films. These films will also precede the "Giants" in their trip throughout the world, and will be exhibited in each city where they play.

The wonderful advantage to the American public, particularly to those interested in the National Sport, is that they are permitted to see in detail, through Motion Pictures, the entire Championship Series at a cost of five or ten cents, whereas as high as one hundred dollars per seat is being charged at the ball grounds, without any extra advantage. Employers, too, it is believed, will benefit in so far as they will not be overburdened with requests from clerks and office boys for leave of absence to attend funerals of grandmothers, aunts and uncles on the days of the game.

Hector J. Streyckman's importation for American motion picture audiences of the Pasquale multiple-reel feature, "The Last Days of Pompeii," is sure to create a sensation, and win admiration throughout the country. It is a special dramatization for the films of Bulwer-Lytton's classical historical romance, and faithfully visualizes that thrilling story. Full artistic justice is done to all the leading characters: Glaucus, the Roman aristocrat; Nydia, the blind girl who secretly worships him; Ione and Julia, rivals for his love; and Arbaces, the wicked priest, the villain of the drama. Supporting these and the other prominent characters are hundreds—there seem to be thousands—of soldiers, gladiators, attendants, spectators and populace generally, not to speak of the lions and other animals that figure in the arena scenes.

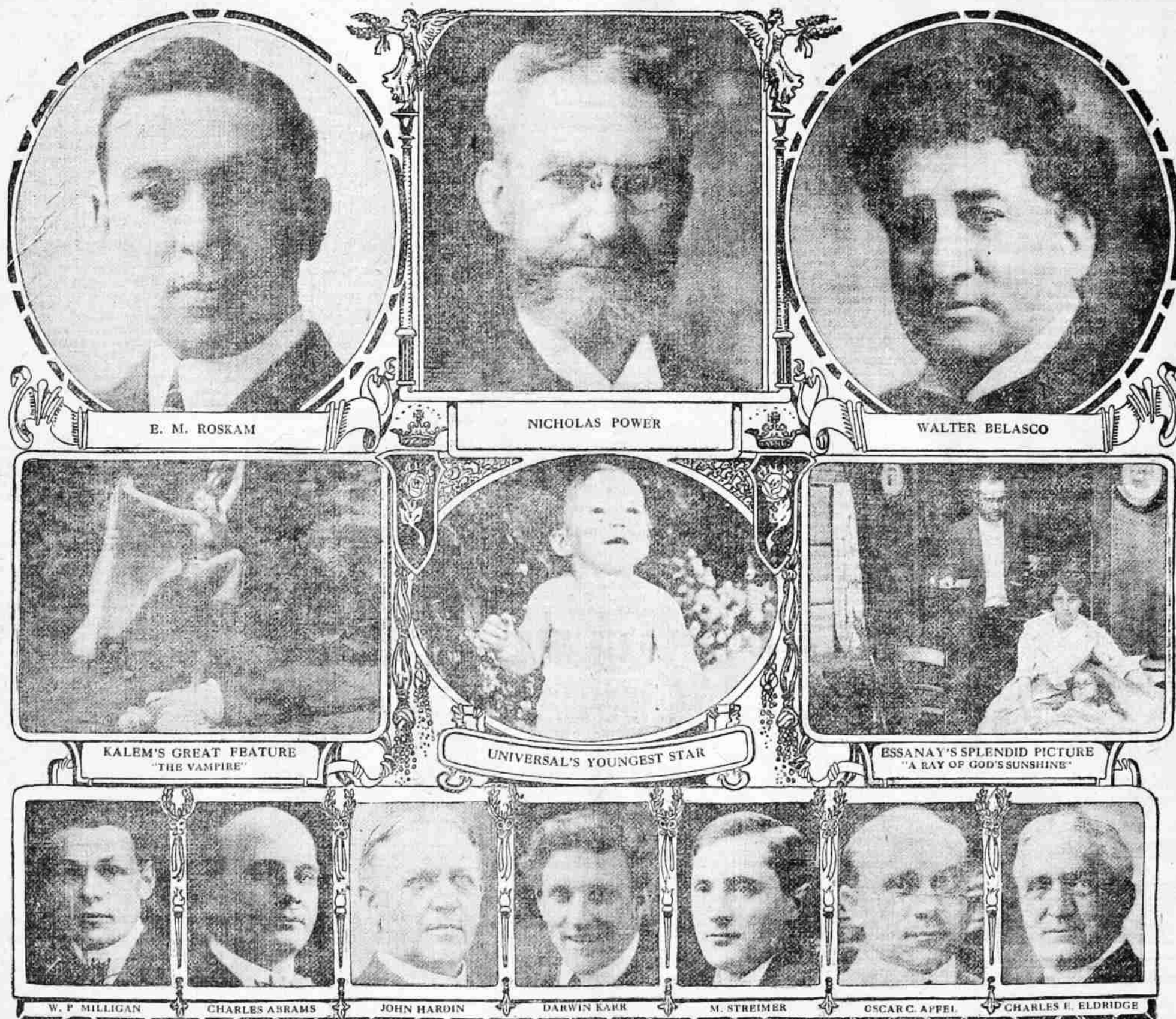
Action, quick, strong and thrilling, characterizes every scene, but those that stand out most strikingly are the arena scenes. In one of these is a chariot race in which the leading horses trip and fall, and the three competing chariots crash into the first with a resulting tangle of horses and men and broken vehicles. In another are seen twenty gladiators, ten on a side, engaged in mortal combat, a duel to the death between two gladiators, and the great scene where Glaucus is thrown unharmed into the arena, there to fight an enraged lion. Of course, the greatest of all scenes is the finale, the terrible eruption of Vesuvius, when doomed Pompeii and its inhabitants are buried under an ocean of burning lava.

"Of 'The Last Days of Pompeii,' it will be said, not that it is a big feature with a big 'punch,' but one with an unmitigated succession of 'punches.'"

Of all the work King Baggott did while abroad with his supporting Imp Company, he regards the new feature, "Ab-sinthe," which was just finished before he left Europe, as his masterpiece. It is from the pen of Herbert Brown, and preaches a powerful sermon against the use of a drug that has been the active cause of half of the moral and physical degeneracy of France. Alive to the dangers that lurk in this green poison, the Government of the United States recently forbade its importation into this country. To get the proper atmosphere for this great film-drama, King dressed as an Apache and went to the actual haunts of the absinthe fiends and studied at first hand the hideous effects on the habitues.

Among recent feature importations, the film dramatization of Charles Dickens' "David Copperfield," brought to this country by Albert Bickhorn, has already won prominent place. All the familiar personages of the story are ably characterized, and the scenes pictured are those Dickens himself described so vividly.

The Universal is about to produce a series of comedies, "The Adventures of Mike and Jake." Max Asher and Harry McCoy have been engaged to enact the title roles.



According to the story of "The Vampire," the dance is the means whereby a country boy who has lost everything worth while in life because of an adventuress, is redeemed. A drunkard and an outcast, he has decided to become a food-peddler when, by chance, he goes to a show in which Bert French and Alice Eis are billed to appear. The performance affects him so greatly that he determines to regain his place among men. How he succeeds is told in the following:

Harold tires of the farm and determines to go to the city. He tells his sweetheart, Helen, of his plans. She finally consents to wait for him until he sends for her. Harold secures a position with a large commission house. His ability and industry makes him a favorite with his employer. Six months later, Harold receives a large commission on a sale he has brought about. He decides to celebrate, and when Neville, a clerk in the office, suggests that they go to one of the fashionable restaurants that evening, Harold readily agrees. In the restaurant Harold sees Sybil, an adventuress at a nearby table and becomes fascinated. Sybil finds an opportunity to join Harold at his table, and the boy is soon in her coils. His fascination for the adventuress, Harold forgets his country sweetheart, and the adventuress leads him on until he is deep in a career of dissipation. He loses his employment, is without a dollar, is then cast off by Sybil, and before long he is a drunkard and an outcast.

Knowing that it is impossible to get money honestly, Harold pawns his property and commences a life of crime.

is seen crawling from out the tangled undergrowth. The artist sees her approaching and draws back in repulsion. The beauty of the creature is so great, however, that he finds himself irresistibly drawn towards her. The creature, at once so beautiful and so terrible, springs upright and then commences the dance which enthralls the artist in her coils. The victim frantically struggles to escape, but his efforts are in vain. As Harold witnesses the artist's attempts to free himself from the vampire's deadly spell, he fancies that he is viewing his life with Sybil. In his frenzy to escape, the painter beats the vampire with his clenched fists. He hurls her away, but the creature invariably comes back into his arms. Little by little she lures him towards a little dell. There, overcome, the artist falls in a swoon. With a leap of triumph the vampire is upon her victim and encompasses his death.

Harold sees himself in the place of the artist, the latter's death his own end. Rushing from the theatre, he returns to the miserable room which has been his home and falls upon the bed. When he rises once more his eyes are red with the tears caused by the struggle that has gone on within him. But he has won, and vows to take his place among men once more. He begs his former employer for his old position and secures it.

Returning home he bumps into a girl carrying several large hat boxes. It is Helen. The lovers greet each other delightedly. Harold then proposes an immediate marriage. Helen consents, and within an hour a minister has been found, witnesses secured, and the knot is tied.

this belief emanates from the fact that the quality of temperament which has made him a foremost director of moving pictures is an inheritance, as his parents were well known in their day as performers of unquestionable merit. Mr. Ince, it will be remembered, recently staged that wonderful, five-reel feature, "The Battle of Gettysburg." Having faith in this theory, Mr. Ince insists he will find lurking somewhere in the person of Mr. Belasco that latent germ of the born director that has made his brother David the recognized peer of all directors of the legitimate drama in America.

If this germ can be found and applied, says Manager Ince, in a very short while Walter Belasco is to the legitimate stage his brother Walter will be to the silent drama. It will be interesting to watch the result of this experiment. Walter Belasco is now working diligently in the ranks of the Kay-Bee and Broncho.

Watterson R. Rotherker has made a specialty of producing motion pictures illustrating details of the various industries, and has won country-wide attention for the excellence of the work he has produced. He has just brought out a series of pictures illustrating the production of pure foods. These pictures, accompanied by an explanatory lecture, are now being shown and are awakening great interest.

mountain maid, who is fascinated by the good-natured stranger, arrives in time to save him. The bad men pay the penalty, and Blank and the mountain maid after a short courtship get married.

In "His Neighbor's Wife," the Famous Players Film Company will feature Lillie Langtry, the international beauty of a generation ago. The period of the action of "His Neighbor's Wife," is contained in a few hours. An army captain leaves his wife and goes to visit Mrs. Norton, the wife of his next-door neighbor. Mr. Norton, returning home unexpectedly, discovers the two. He informs the wife of Captain Roberts of what he has seen, and compels her to come with him so that she, too, may be an eye-witness of the clandestine meeting. Norton tells Mrs. Roberts that unless she consents to elope with him, he will kill the captain to decide. Just before that hour, the captain returns. His wife upbraids him. Realizing that if she does not go with Norton it will mean the shooting of the captain, who has already discovered her intention of leaving, she feigns illness. As the captain goes for a glass of water, the wife steps out on the great terrace attired in the captain's great coat and hat and smoking a cigarette. In the dim light, Norton looks at his watch. It is 10:10. He shoots at the figure.

"When Friendship Ceases" (Vitagraph)—Sandy and Shorty wander into the country and are set to work by an old farmer, with whose old maid daughter they proceed to fall in love. She flirts with both. Their long friendship succumbs to jealousy and they go behind the barn to fight it out. Silas, the hired man, believing that Gwendoline has forsaken him, decides to hang himself, and writes her a farewell note. She flies to rescue him, and when Sandy and Shorty come forth battered and bruised they learn that the old maid and Silas have eloped.

"The Farmer's Daughters" (Thanhouser)—A Nebraska farmer tries to solve the problem of obtaining hands by advertising that he has two pretty daughters and that he would not refuse their hands to honest, industrious, farm hands. Two college youths, trying to solve the problem of existence between terms, decide to apply for the jobs and are hired. The pretty daughters, who resent being used as lure, dress and make-up as frights, and the college boys, on seeing them, try to run away. The girls hold them prisoners. Of course all ends happily, but not until the boys have some very unpleasant experiences.

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